



MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2018 Vol. 37 ISSUE 3

AMSA GROUP EXHIBIT



Mashiko in her Medalia Gallery

NEW YORK

TEXTURE TEMPERATURE WEIGHT

June 9th, 2018 was the official opening of this AMSA show at Medalia...Rock and Hamper Gallery in New York City. One hundred and eight medals created by forty-two living AMSA members and five deceased

members were on display.

The show, which runs from May 19th through July 29th, 2018, was curated and organized by Mashiko, AMSA member and director of Medalia – the only gallery in New York that specializes in medals.

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PRESIDENT'S LETTER



Greetings all,

It's been a busy year and we have another great issue for you. Our New York exhibit at Medalia Gallery has wrapped up and medals returned. It was a fabulous display of the broad creativity of our membership. A big thank you all who participated and to those who joined us for the reception. And of course our deepest gratitude to gallery owner Mashiko for her organizational and hosting skills, and her deep dedication to the art of the medal.

September's Hurricane Florence threatened to make its path through our cherished Brookgreen Gardens in South Carolina which houses the largest medal collection in the country... but I'm happy to pass on the news that Curator Robin Salmon reports no major damage to any of the sculptures or animals.

Additional good news for the Brookgreen Collection is the return of nearly all the dies for the historical Brookgreen Medal series, from the dumpster fire that is the dissolution of Medallie Art Co/ Northwest Territorial Mint. It has also been reported that unclaimed dies have been sold to Medalcraft Mint. Furthermore, the American Numismatic Society has taken custodianship of much of the historically significant dies, plasters, artwork, and galvanos. I, for one, am so grateful for their heroic action in not letting these items be lost or fall into irresponsible hands. It was no small feat. Congratulations also to the action, investment and perseverance of the group of objectors and their lawyers who persuaded the judge to stop the trustees from charging clients for the return of their own dies. Some have had their dies returned already and others are still waiting. Beyond our own interests, we have set an important precedent for the future that mints cannot deny clients possession of their own dies. Rest not though, it takes constant diligence of the medal community as this situation continues to resolve and to make sure this standard endures.

Looking forward to the next issue, I'd like to focus on medal collecting, and I'd like to hear from you. Not all medal collectors are medal artists but most medal artists are medal collectors. Send me photos of up to three of the most inspiring medals in your collection. Maybe there's an interesting story behind them you'd like to share. Please send to AMSAnews@frontier.com, with "collectors issue" in the subject line, by Nov 1.

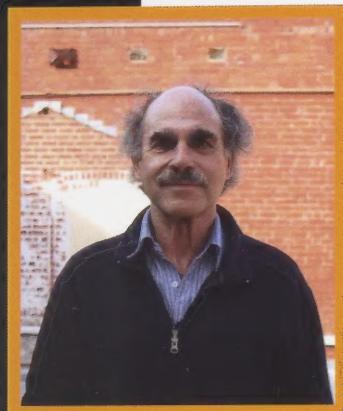
Be well,

Heidi Wastweet



PORTRAITS FROM PHOTOS

WRITTEN BY MICHAEL MESZAROS



Many medal sculptors will find themselves confronted, at some time in their careers, with the problem of creating a portrait from photos. To my mind, there is no substitute for doing a portrait from life – getting to know the subject, watching how their face moves and finding the person's individual average expression. However, often the subject is dead, lives far away, or the portrait is to be a surprise present, and you will have to make do with photos. The problem then is what photos are available and what is their quality. Do they span a long period of life, is the light direction different, are there good profile shots, has the hair changed over a long time-span and are facial details visible? What age should you choose when photos over a long time are provided?

What looks like a reasonable photo at first glance may turn out to not be so much use on closer inspection. Profile photos are much rarer because most photos have the subject looking at the camera. The most useful shots are often where your subject is not the primary subject of the photo and is there incidentally. Lighting is often poor, photos are not in good focus and images are small. Enlarging them often leads to pixilation, making things worse.

My experience is to pick one photo which is good enough to see the outline and basic features, either profile or other angle, and then use all the other photos, from all angles, to glean the details that you can't see on the primary photo. This will also give you a spread of expressions to interpret, rather than a cheesy smile. A good portrait will show the subject's particular overall characteristics, rather than a momentary expression. If doing a profile, photos of the other side of the face can be useful, but you have to be careful because everybody's two profiles are different from each other.

It is useful to look at the person's posture as this can influence the structure of the face and neck. Poor posture can create strain which explains certain features and can influence the angle at which the head is held.

Hairstyles in the photos may change and you will have to choose one which represents an average or a particular time of life. The person commissioning the portrait may be of help in making choices on hair, age and angle of the portrait.

CONTINUED ON PAGE 11



Lawrence Bragg Medal
60 mm Bronze

MEDAILIA GALLERY

NEW YORK

con't from cover

The medals vary in subjects, methods and materials and benefit from multiple viewings. The subjects range from nature to fantasy, from classical to political, from memories to the future. Some are commissions; some are deeply personal. Each is exciting in its own way.

The methods and materials vary from traditional cast bronze to fused glass, terra cotta, bonded marble, photo, painted plastic, woven fabricated paper-ribbon, animal bone, hand sawed pine, rock crystal and urushi (Japanese lacquer). One medal is displayed on a special light stand. The medal is translucent, and a wave of the hand along the side of the medal makes the medal glow and reveal details not readily perceptible. The medalist utilized the technique of lithophane, a three dimensional image that changes when light strikes it. Lithophanes are a 19th century art form I discovered when I looked it up. It is exciting to see the medal change dramatically with a wave of the hand.

In our super-political time, I am especially interested in subjects reflecting this moment. Some medals deal specifically with our recent election. Some take a longer view, dealing with racism; economic crises and medical crises such as opioid use. Some document current scenes. Of course some medals look forward to better times.

Current AMSA members included in the exhibition were: E. Bedard, S. Blanchard, H. Blume, J. Briggs, L. Briggs, A. Cooper, G. Cooper, G. Cuhaj, E. Daub, A. Deering, R.M. Giverin, A. Haiderzad, M. Held, J. Indick, C. Jones, M. Kakitsubo, S. Kanelstein, A. Karpov, K. Kubota-Miura, R. Kustrup, M. Leavitt, M.J. Lederman, J. Licaretz, J. Lorieo, C. Martin, Mashiko, M. Meszaros, P.M. Moore, O. Nielsen, B. Nikolov, R. Ongaro,



Heidi Wastweet



Chester Martin

Olga Nielsen



Robert Ongaro

A.S. Pollack, P. Purvis, C. Russell, J. Stevens-Sollman, G. Steyn, S. Taylor, L. Thomas, H. Wastweet, I. Watanabe, J.D. Welsh, J. Wu, T. Yamada.

The works of five deceased members whose works have been promoted by Medialia Gallery since the gallery opened or some years later were featured: gem engraver Irving Mazze (d.2005); prolific figurative sculptor and medalist Leonda Froehlich Finke (d. 2017); figurative sculptor Barbara Lekberg (d. 2018); prolific art and commemorative medalist John Cook who influenced medallic artists worldwide and was the second U.S. delegate to FIDEM, taking on the role after the 1982 founding of AMSA (d.2014, whose death we became aware of in 1917) and figurative sculptor Mico Kaufman (d.2016).

Another exhibition opened concurrently with the AMSA show, an exhibition of a competition for emerging artists who were born in or after 1980, part of Mashiko's non profit NEW APPROACHES initiative. At the opening it was interesting to see the work of young, emerging medalists and to have them see the work of current members of the American Medallic Sculpture Association as well as the work of the five deceased members. Because medals can be held in the hand, our two shows metaphorically joined hands among some medalists of the past, the present and the future.

Participants of the exhibit included Emily Beard, Schuyler Blanchard, Heather Blume, Jeffrey Briggs, Lindley Briggs, Anne Cooper, Gary Cooper, George Cuhaj, Eugene Daub, Anne-Lise Deering, Page Finlay, Ruth Mary Giverin, Amanullah Haiderzad, Marion Held, Janet Indick, Carter Jones, Masaharu Kakitsubo, Samantha Kanelstein, Anatoly Karpov, Keiko Kubota-Miura, Ronald Kunstrup, Carol Lake, Merrell Leavitt, Marie Jean Lederman, Jim Licaretz, Jacqueline Lorio, Mashiko, Michael Meszaros, Bogomil Nikolov, Olga Nielsen, Robert Ongaro, Ann Shaper Pollack, Polly Purvis, Candice Russell, Christopher Smith, Jeanne Stevens-Sollman, Geer Steyn, Susan Taylor, Lynn R. Thomas, Heidi Wastweet, Izuo Watanabe, Jeremiah Welsh, Jiannan Wu, Toshiaki Yamada.



Chester Martin



George Cuhaj



Jeanne Stevens-Sollman



Marie Jean Lederman



Michael Meszaros



Anne-Lise Deering



Emily Bedard



Lindley Briggs, Jeffrey Briggs
Susan Taylor



Amanullah Haiderzad, Antonov Nikolov
Jacqueline Lorieo



Jiannan Wu



Visit <http://www.medaliagallery.com/2018/may2018spacell.html>
to see more medal images

WITNESSES: ÉMIGRÉ MEDALLISTS IN BRITAIN

4 OCTOBER 2018 - 7 APRIL 2019



Artists from abroad have made a very significant contribution to British medallic art history from the 16th to the 21st centuries. This exhibition will tell this story, which is not widely known outside historians of the medal but has a relevance to wider current debates.

The British Museum has an unrivalled collection of historical and contemporary medals and is thus well-placed to mount this exhibition from its own unique holdings. The exhibition will begin in Tudor England, when medallic artists from Italy and the Netherlands brought their skills to London. Over the following 450 years, artists arrived from many countries, sometimes staying for a short time and sometimes settling here. At times Britain has relied on artists from other countries for official medal (and coin) designs.

The exhibition will end with 20th-century medals by artists escaping Nazi Europe and contemporary works by living sculptors.

LINDLEY BRIGGS

Written by Pratishta Vashista



This past month, I had the honour to interview Lindley Briggs. I was scrolling through the AMSA website and was immediately captivated by her medals. The one-of-a-kind melange of soothing blue tones and dynamic textures inspired me to interview her. I wanted to know more about her as well as her artistic style and her inspirations. Lindley Briggs started by majoring in sculpting at Connecticut College, she later continued her education at the Boston Museum School of Fine Arts, the Skowhegan School of Painting & Sculpture and Sanctuary Arts. Lindley had been a sculptor for some time and transitioned into creating medals based on advice she received from an artist friend and a collector. Since then, Lindley has created breathtaking medals like "Hidden Watchers", "Shell Goddess" and "Right in Flight II".



Hidden Watchers



Shell Goddess



Right in Flight II

In a variety of her medals, Lindley depicts eye, wings, shells and the human figure. When asked about their significance, Lindley explained to me that she admires the organic and rounded form and "what could be more rounded and organic than the human form?" Likewise, her admiration of shells stems from their spherical shape and the billows of water. Similarly, eyes and wings hold significance in her work. Eyes are incredibly personal to Lindley as she shared that she is blind in her right eye as a result of a rare eye condition. This also hinders her ability to perceive depth and would make relief sculpting all the more challenging. Luckily, she can see impeccably in her left eye - which allows her to continue her craft. Furthermore, wings represent flight and give an air of fantasy. These elements are staples in Lindley's art, she has been using a combination of them throughout her career. Lindley describes herself as a keen "image junkie", this has helped her bring creativity into her work. Additionally, Lindley takes inspiration from trips to museums and likes to communicate and connect with other artists for inspiration. To add to this, Lindley finds inspiration in postcards, magazines and images from the internet. Aside from that, her inspirations also include the classic Greek and Roman coins and Merlin Szasz.

When asked about the benefits of being a member for AMSA, Lindley responded with, "having the ability to interact with artists all over the country to share inspirations and techniques". Correspondingly, being a member of AMSA allows artists to see one another's work and gain inspiration and get a better idea current designs. Like most, Lindley has had her fair share of challenging projects. The most challenging one was the AMSA Delegation Medal she created last winter. It was an extremely demanding task as she was commissioned 60 medals. The medals were different to her usual design as they incorporated large amounts of words. On top of that, the medals also had to fit into a finite budget.

These days, Lindley is working on making more medals and larger mixed media. Lindley is also trying to find a cheaper, non-toxic bronze substitute to continue sculpting. Check out <http://www.briggssculpture.com/LindleyBriggs/index.html> to see more of her work.

MEMBER PROFILE: MARIKA SOMOGYI

By Heidi Wastweet

Recently I was a guest to the home and studio of the artist, and gracious host, Marika Somogyi in Kensington California. I've been an admirer of her work for many years so I was thrilled to get a chance to see and hold her medals in person. Some of them of them are rarely seen because she keeps them off the internet to avoid controversy. You see, she has a past that you would never guess if you happened to meet her casually on the street. This beautiful, soft spoken woman has survived what most of us only see in movies. Born in Budapest Hungary 1933, she is a Jewish Holocaust survivor who was hidden from the Nazis by nuns and later made a harrowing escape, along with her husband Laszlo, from the Hungarian Uprising of 1956. Several of her medals honor those who saved Jewish people, and other political issues that she feels compelled by. The most striking of these to me is the Raoul Wallenberg medal that shows him with a huge cloak hiding terrified people inside with a stark brick wall behind him. It perfectly distills the complex story of saving the lives of almost 100,000 Jews into a single image.

Taught to draw as a small girl by her nanny in Budapest, she eventually went on to follow the arts in America. After establishing herself as a sculptor, she was introduced to medals by the late Hungarian-Canadian artist Dora de Pedery-Hunt. They remained dear friends until Dora's death in 2008. Since her embarkment into art medals Marika has received wide recognition for her works around the world. She has been included in many prestigious museum and private collections as well as commissions for the Jewish Hall of Fame. Notable works include the 1992 FIDEM medal showing the ships of Columbus blown by the wind to the new world, the 1989 Brookgreen medal of Adam and Eve, and two silver dollars designed for the US Mint.



Raoul Wallenberg medal, bronze 110mm



FIDEM Medal
bronze 80mm



Her work is deeply personal and heartfelt. In Homage To My Mother she portrays her as a flower restricted from blooming with a tight belt. The roots desperately hold on to the edge as a fist. She tells me that she felt her mother was very talented woman who was never allowed to reach her potential because of when and where she was born. It was a miracle that she even survived the war. I can feel her frustration as the flower strains and swells against the belt. Sometimes her technique is very refined and sometimes quite loose and intuitive. She produces both struck and cast medals. When I asked her what her favorite tools were she answered "my fingers!" Like most of us sculptors she has a horde of sculpting tools of all varieties. Of those, she is most fond of the sharp dental tools. She told me that she always works out her design on paper first but it inevitably changes in the sculpting stage.

She does her own patinations which can be subtle or very colorful as the portrait of Edgar Allan Poe and the raven.

She is not confined to circular medals but is freely breaking down those boundaries with any shape she wants. Veritas even uses a window cut through the medal.

What a joy it is to visit with Marika and her husband Laszlo. Knowing what they have been through together, I see them smiling and sitting peacefully in a beautiful house populated with art and photographs of their sons and grandchildren, surrounded by serene garden of flowers overlooking the bay of San Francisco. It is a testament to the strength of the human spirit that can go through hell and still find a way to not just survive but thrive.



Edgar Allen Poe, bronze 130mm x 110mm



*Adam and Eve
bronze 80mm x 70mm*



*Homage To My Mother
bronze 100mm x 120mm*



Vanitas, bronze 60mm x 70mm



CONTINUED FROM PAGE 3

PORTRAITS FROM PHOTOS

I find that looking at all the photos all the way through the process helps me get to know the face better, and as the work progresses I find that I can glean information on particular details as I come to resolve them. Going over them repeatedly reveals things that I missed previously. As the work progresses, I will look for different things compared to those I look for early in the process. Working from photos can take much more time than working from life as it is more of a detective process than working with a living subject you can peer at as needed. I am always ready to adjust details as I come to observe them more closely.

I do not work on a portrait for too long at one go. I get tired and lose perception after a while and I find it is better to do something else for a while and come back to it later or next day.

Finally, check with the person commissioning the work. They may know the subject much better than you and can make useful comments. If they don't feel the need to comment, then you have probably done a good job. If they do comment, make sure that what they say is backed up by the photos. People often go by their memories rather than the facts. Be prepared to argue the point. Perhaps the most useful information is about the person's character. Were they cheerful, serious, extrovert or introvert by nature. Often a portrait will succeed if the person's character comes through even if some details are a bit inaccurate.

EUGENE DAUB SCULPTS MEDAL HONOURING JEWISH ACTRESS AND ACTIVIST HEDY LAMARR

Written by Mel Wacks



Obverse depicting portrait of Lamarr

American Numismatic Society's J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal, and who also serves on the Citizens Coinage Advisory Commission, had to say about Eugene's latest medal:

This is an amazing portrait by Eugene Daub that belongs in the cabinet of every serious collector of coins and medals. Sculpting a full face front is difficult. Sculpting hands in proper proportion with anatomical correctness is difficult. Sculpting Eyes that are lifelike is challenging. Daub does all three on the portrait of Hedy Lamarr for this medal. The face is perfect in every way and the eyes reveal a layer of expression and personality that is unparalleled. The hands, well, compare hands on any other coin and medal and you will not see anything that comes close to being this good. Beyond just appreciating the sheer beauty, accuracy and expression of the portrait, the Hedy Lamarr medal for the Jewish American Hall of Fame is a masterpiece and worthy of study by every artist who designs and sculpts coins and medals.

The 49th medal issued in the Jewish-American Hall of Fame series honors "The World's Most Beautiful Woman," who also may have been one of the smartest--Hedy Lamarr. Limited edition 2-inch, 3-oz. medals, designed by Eugene Daub, have been minted—120 in bronze, 60 in pure silver, and 30 in gold-plated pure silver. The silver and gold-plated silver medals are sold out, and only a small number of bronze are available for \$50 each. They can be ordered by calling 818-225-1348. Mention that you are an AMSA member and you can take a 10% discount.

Here's what America's greatest collectors of art medals, Donald Scarinci, who chairs the committee that chooses the winner of the

Hedy Lamarr (née Hedwig Eva Maria Kiesler) was born to Jewish parents in 1914 in Vienna. In early 1933, at age 18, she starred in the movie Ecstasy, where she gained worldwide fame for a brief nude scene.

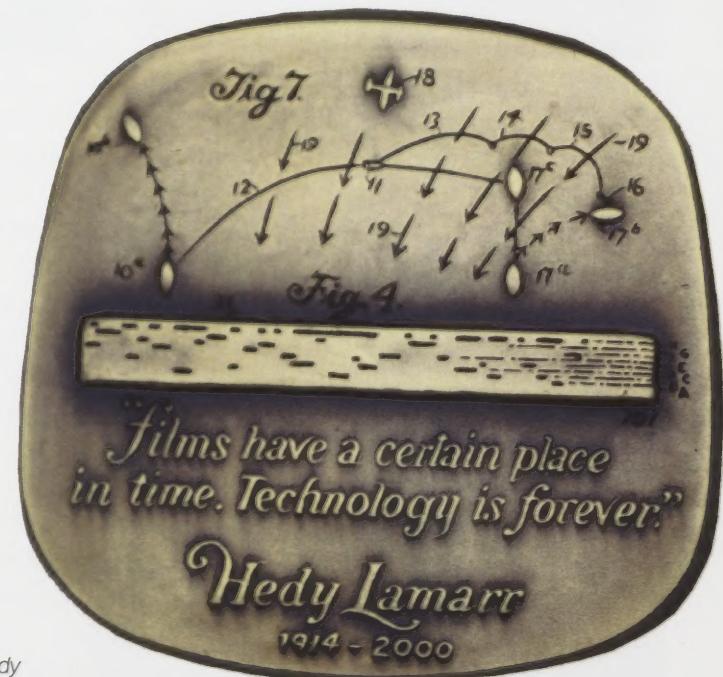
After she met Louis B. Mayer in Paris, he persuaded her to change her name to Hedy Lamarr and brought her to Hollywood. Lamarr made her American film debut in Algiers (1938), opposite Charles Boyer. According to one viewer, when her face first appeared on the screen, "everyone gasped—Lamarr's beauty literally took one's breath away." Hedy made 18 films from 1940 to 1949. After leaving MGM in 1945, she enjoyed her biggest success as Delilah in Cecil B. DeMille's Samson and Delilah, the highest-grossing film of 1949. Hedy Lamarr has a star on the Hollywood Walk of Fame at 6247 Hollywood Boulevard, adjacent to Vine Street.

During World War II, Lamarr learned that radio-controlled torpedoes could easily be jammed, thereby causing the torpedo to go off course. With the knowledge she had gained about torpedoes from her first husband, she thought of creating a frequency-hopping signal that could not be tracked or jammed. She contacted her friend, composer and pianist George Antheil, to help her develop a device for doing that, and he succeeded by synchronizing a miniaturized player-piano mechanism with radio signals. They drafted designs for the frequency-hopping system, which they patented. However, it was technologically difficult to implement, and at that time the U.S. Navy was not receptive to considering inventions coming from outside the military—especially from a movie star.

Rather, Lamarr used her celebrity status to sell war bonds. Under an arrangement in which she would kiss anyone who purchased \$25,000 worth of bonds, she sold \$7 million worth in one night.

It wasn't until the 1950s that engineers began experimenting with ideas documented in Lamarr and Antheil's system. Their work with spread spectrum technology contributed to the development of GPS, Bluetooth, and Wi-Fi. So, whenever anyone uses their cell-phone or GPS he or she should think of Hedy.

Reverse depicting a portion of Hedy Lamarr's patent



USING LOW-MELTING METAL ALLOYS: A FUN IDEA FOR CASTING MEDALS

ALEXANDRIA ROGERS, TIFFANY TIEU NGO, AND MARK BENVENUTO

INTRODUCTION - LOW-MELTING ALLOYS

Several metal alloys exist that, curiously, melt below the boiling point of water. They include Wood's metal, Onion's metal, and Rose's metal. The most common, Wood's metal, also goes by the name Lipowitz's alloy, and is made up of 50% bismuth, 26.7% lead, 13.3% tin, and 10% cadmium, the percentages being by weight. It melts at 70°C, or 158°F. What can be called the traditional use of such metal alloys is in fire suppression equipment and piping in buildings – when the air in a room that is on fire becomes too hot, the alloy plug melts and sprinklers spray water into the room.

USING LOW-MELTING METAL ALLOYS IN CASTING

We have found these low-melting alloys to be very useful when it comes to making medals, specifically when making trials that might need to be adjusted and cast more than once. These solid metals can simply be immersed in water, and the water boiled. This melts the metal, and after pouring off the hot water, the molten metal can be cast.

We found through trial and error that it is quite easy to use a low-melting alloy to cast a medal. Photo 1 shows a beaker of boiling water with molten Wood's metal in it. Since it is perhaps easier to watch this melting occur than read a description of it, we have included the following link to the short YouTube video: "Melting Wood's Metal in Boiling Water". The hot water can simply be poured out before the metal is used, then the molten alloy can be poured into a mold. We show this in Photo 2, where we have poured the metal into a graphite mold with modeling clay about the edge of the mold, then Photo 3 where the clay has been removed, then Photo 4 where the medal has been removed from the mold. Again, seeing this occur might be easier than reading a description, and so in the short YouTube video: "Pouring a Medal with Wood's Metal" it is easy to see how the water is poured away and the medal is poured.



Photo 1



Photo 2



ADVANTAGES

This method of pouring a medal has two main “selling points:” speed and ease. The photos were all taken over a matter of only 15 minutes (the mold was carved beforehand) because the metal cools to the touch very quickly, and there was no need for several steps required when using other techniques, such as sending a design to a foundry. Perhaps obviously, this does not mean we are using the low-melting alloy as the final metal to cast our medal – unless you’d like a medal which can be remelted whenever you boil some water! But it does give us a means to see our design in metal, and to make changes in it very rapidly, until we are satisfied with the design. It is definitely fun to be able to see a design develop as a mold is carved, a trial medal is cast in Wood’s metal, then the design is strengthened or in some other way changed, then re-cast, all in a very short time.

WHERE TO PURCHASE?

We purchased both Wood’s Metal and Onion’s metal, shown in Photos 5 and 6, from Flinn Scientific. They are a major supplier for educational institutions, and their contact information can be found at: www.flinnsci.com.



Photo 3



Photo 4



Photo 5

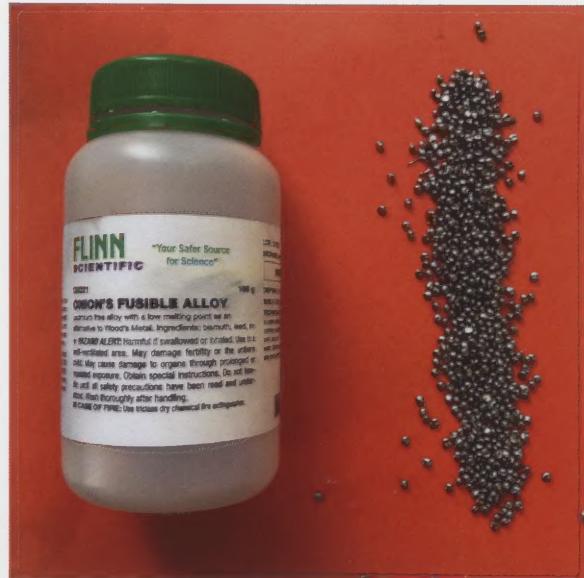


Photo 6

THE NATIONAL
ACADEMY OF ART SOFIA
MEDALLIC SCULPTURE STUDIO
PERMANENT INTERNATIONAL PROJECT
OF PROF. BOGOMIL NIKOLOV



MEDAL AGES

MAY 2018 BYZANTINE



Alexandra Shevyakova, Belarus



Amanullah Haiderzad, Afghanistan/USA



Ann Shaper Pollack, USA



Beti Bencheva, Bulgaria



Bogomil Nikolov, Bulgaria



Consuelo de la Cuadra, Spain



Emil Bachinski, Bulgaria



Evgenia Ilkova, Bulgaria



Evgenia Ivanova, Bulgaria



Gyula Péterfi, Hungary



Ivanka Mincheva, Bulgaria/USA



Jeanne Stevens-Sollman, USA



Katya Potskova, Bulgaria



Lulza Nesheva, Bulgaria



Mariya Stoyanova, Bulgaria



Mashiko, USA/Japan



Mercédesz Molnár, Hungary



Mila Milcheva, Bulgaria



Mona Radanova, Bulgaria



Panayot Panayotov, Bulgaria



Polly Purvis, USA



RADA, Bulgaria



Sebastian Mikolajczak, Poland



Silvia Nikolova, Bulgaria



Sonya Radeva, Bulgaria



Stevlin Yovchev, Bulgaria



Teodora Ivanova, Bulgaria



Teodora Savova, Bulgaria



Teodosi Antonov, Bulgaria



Ulrika Kjeldsen, Finland



Vanya Dimitrova, Bulgaria



Vitor Santos, Portugal



Ventsislav Shishkov, Bulgaria